

Dr. JAMES PECH

June 7, 1913

# The Musical World.

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SATURDAY, DECEMBER 12, 1863.

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## HER MAJESTY'S THEATRE.

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AND  
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Song, "The first violet"—Madlle. VOLTINI . . . . .	Mendelssohn.
Solo Violin, on Airs from <i>Lucia di Lammermoor</i> —Signor SIVORI . . . . .	Sivori.
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##### PART II.

Selection from <i>Faust</i> . . . . .	Arditi.
Bolero, "Leggero, invisible"—Madlle. VOLTINI . . . . .	Jullien.
Solo Violin, "Tarantella"—Signor SIVORI . . . . .	Sivori.
Valse, "Cabaletta" . . . . .	Jullien.
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### MADAME LIND GOLDSCHMIDT.—Exeter Hall.—

TUESDAY, Jan. 5, 1864.—The Committee of the FRIENDS of the CLERGY CORPORATION have the gratification to announce that Mr. and Madame Goldschmidt have offered their services, a GRAND PERFORMANCE of Handel's Oratorio, THE MESSIAH, under most distinguished patronage, will be given at Exeter Hall on TUESDAY EVENING, Jan. 5, 1864, in AID of the FUNDS of the Corporation, full particulars of which will be shortly announced.

Seats (numbered and reserved), one guinea; reserved seats (not numbered) in the area and western gallery, half-a-guinea; back seats 7s.; orders for which will be received at Mr. Mitchell's Royal Library, 33, Old Bond Street.

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Prospectuses at the Hall Piccadilly entrance.

A. AUSTIN, Sec.

## MUSICAL SOCIETY OF LONDON.—SIXTH SEASON,

1864.—The following is the SCHEME for 1864:—Four Orchestral Concerts at St. James's Hall, on Wednesday evenings, January 27th, March 16th, April 20th, and June 15th. Two Orchestral Trials of New Compositions, and Two Soirées, at the Hanover Square Rooms, on Wednesday evenings, Feb. 24th and May 18th, and February 17th and July 13th. Seventeen meetings for Choral Practice, on Tuesday evenings, commencing on the 12th January. Annual General Meeting, February 3rd. Conductor of the Orchestra, Mr. ALFRED MELLON; Director of the Choral Practice, Mr. HENRY SMART. Annual Subscription, One Guinea. Member's Tickets are now ready for delivery by Messrs. CRAMER & Co., 201 Regent Street; where information relative to the admission of new members may be obtained.

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## MADAME GORDON begs to announce that she will

return to town, for the season, on the 14th inst. All communications respecting Concerts, &c., in town or country may be addressed, care of Messrs. DUNCAN DAVISON and Co., 244 Regent Street.

## MADAME GORDON will sing THIS EVENING, and

Every Evening next week, at the Theatre-Royal, Manchester, in the *Lake of Killarney*, BALFA's Popular Song, "KILLARNEY."

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Composed by E. MUZIO.

This popular Song, sung at Mr. Alfred Mellon's Concerts and at St. James's Hall by Mdlle. Carlotta Patti, with distinguished success, is published, with English and Italian Words (the English Version of the Words by JOHN OXFORD, Esq.), and a Portrait of Carlotta Patti, price 4s., by DUNCAN DAVISON & Co., 244 Regent Street, W.



## PROFESSOR WYLDE'S FIRST LECTURE AT GRESHAM COLLEGE.

(Concluded from page 773.)

Now, of all forms used, the song form is the simplest and most ancient; next comes fugue, the oldest of the elaborated forms. The song form depended entirely on the verse or poetry to which it was allied; and, if we take a specimen of the earliest piece of music written, we find it contains not a note, much less a bar, more than is required to sing the words. The song which I am about to give you was found inserted in a poem written by one Lambert de Cors, nicknamed "the short." It was commenced in the year 1140.

The music is written in Gregorian notes of the old lozenge shape; it is quaint, but not void of a certain melancholy sentiment. No bass or harmony is found to this song. If it were sung accompanied by instruments, it is most probable they played the same notes as the voice sang.† (Here follows Illustration the 1st.) Now, I want you to remark, in this early example of the song form, how allied it is to the Gregorian chant. There is another song called "Chanson de Roland," which some have said was that to which the Normans marched to battle at the great historical combat at Hastings. The words here are doubtless as old as the date claimed for them, but the music is not authenticated. It has a more modern character than the song you have just heard, so that I do not think it can be cited with confidence; but you will perceive also how the form of the music depends on the verse. The words of the song are—

"Let every valliant son of Gaul  
Sing Ronald's deeds, his greatest glory,  
Whose name will stoutest foes appal,  
And feats inspire for future story.

"Ronald in childhood had no fears,  
Was full of tricks, nor knew a letter,  
Which, though it cost his mother tears,  
His father cried, 'So much the better:—

"We'll have him for a soldier free,  
His strength and courage let us nourish;  
If bold the heart, though wild the head,  
In war he'll but the better flourish."

"Roland too much adored the fair,  
From whom e'en heroes are defenceless,  
And by a queen of beauty rare  
He all at once was rendered senseless.

"One hapless morn, she left the knight,  
Who, when he missed her, grew quite frantic.  
Our pattern, let him be in sight,  
His love was somewhat too romantic."

(Here follows Illustration the 2nd.) Now, some who are only acquainted with musical ballads, old and new, may imagine that whatever form may have been to instrumental music, the form of vocal music still depends on the verse to which it is allied, and consequently that no change has taken place in this form of composition. It is not so, however. Musical ballads, it is true, still keep to the form of the verse to which they are wedded, but most vocal pieces are lengthened out, and are not generally confined to the sort of verse with which the music is associated, but follow a conventional and usually-adopted form, like the well-known song, "Deh vieni, non tardar," by Mozart, which you shall hear, and so be able to compare with the form of the early specimen of song. (Here follows Illustration 3rd.)

Now, in the song you have just heard, if you take away the words, and sing the melody to any vocal syllables, the effect upon the mind is the same, for it is the melody which captivates quite independently of the words. Such a song requires no charm of "verse." It is pure abstract "music," and so differs entirely from the first song you heard, which, without the verse, has but small attraction.

I said that the oldest elaborate form was that of fugue. This form of composition originated in the desire to add other parts for other voices to a plain song. In a canon or fugue, the song or subject commenced by the first voice is, as soon as it has finished its phrase, taken up by another voice, whilst the first voice continues to sing something which agrees with the song sung by the second voice; as soon as the second voice has ended its phrase the third commences, the other two

\* History does not say why this Lambert de Cors was nicknamed "the short." Perhaps it was in contrast to his poem, which is long. The poem consists of 20,000 lines.

† The verses of this song are Alexandrine, or of twelve syllables. The words are—

"Thus blindly he proceeds whom love at pleasure leads;  
As all who live must bear the ills which mortals share,  
So all who love with zeal must pain and anguish feel;  
Thus blindly he proceeds whom love at pleasure leads."

‡ To the old monks not only are we indebted for the preservation of art in the dark ages, but to these "church tunes" are we indebted even for our secular music—for, in fact, the "Love Song."

continuing to sing parts which agree in harmony with the third voice, and so on. This continuation of the voices after they have given out their phrase or song produces a form much more lengthened than that of a simple song, and constitutes a form which has been followed ever since. It was an immense stride in the art, and the specimen I am about to present to you is wondrous for the time in which it was written, viz., in 1250. It is the earliest piece of music we possess in parts. The words are "Summer is icumen."\* (Here follows Illustration 4th.)

I said this composition is a wonderful specimen of art for the time in which it was written, i.e., it must be regarded as such in comparison with the then existing part compositions of the Gregorian school. It contains, however, some of the worst features of that mode of harmonizing a subject or theme, viz., consecutive fifths, and is very monotonous from want of any change of key. In form, however, this old canon, "Summer is icumen," has been the precursor of our modern canon, which is a strict fugue, and, in fact, of all fugues, a style in which Bach, Mozart and Handel, and of late years Mendelssohn, excelled. You shall hear a specimen of this form of composition by Cherubini, called "Perfida Clori," a canon for three voices; also a fugue by S. Bach, who flourished at the end of the 18th century. (Here follow Cherubini's Canon, Illustration 5th; and Bach's Fugue, Illustration 6th.)

Now, in Bach's time these fugues were considered the most difficult compositions for a keyed instrument like the pianoforte and organ. What would they have said in those days to a modern fantasia by Thalberg or other great digital writers of difficulties, a specimen of which, by way of contrast, you shall now hear. (Here follows Illustration 7th, Thalberg's Fantasia.)

Fantasias of this kind abound in astonishing effects, and they afford immense scope for display of mechanical dexterity and command over the instrument, but they possess neither the form nor the charm of the beautiful, and soon pall upon the ear. On comparing a fantasia of this kind to the fugue you previously heard, I do not ask you all at once to admire the former in preference to the latter, but I feel convinced that when your taste has been cultivated, and the novelty of the effects produced by digital execution is worn away, the one will be cherished as a work of beauty—and "a thing of beauty is a joy for ever"—and the other cast away as a faded flower.

My lecture, so far, has shown you that a knowledge of form in musical composition is the great secret of the art; that musical composition is not a mystery, but an imitative art, which can be taught and learnt and, "*pari passu*," as the forms of musical art are more or less successfully employed, so does the degree of imitation appear greater or less, the mystery of production more or less wonderful and the result more or less delightful. I would say to those who have an ear and taste for music, study the forms of composition; if you derive pleasure from hearing music without understanding it, your pleasure will be infinitely greater when the mind is satisfied as well as the ear delighted, and there can be no real mental satisfaction in listening to that which is not understood. But, the mind satisfied and the ear delighted, there ensues a pleasure which may well be envied by those from whom nature has withheld one of her best gifts—a love and taste for the beautiful in art.

HANDEL FESTIVAL CHORUS.—The practices of the London contingent of the Handel Festival Chorus, under the direction of Mr. Costa, have begun at Exeter-hall. At the first, the choruses from *Jephtha*, Handel's last oratorio, were tried. Not being open to the public, these rehearsals are without the province of criticism; but they are too interesting too useful, and exercise too beneficial an influence, as well upon the great festivals in the Crystal Palace, which are now pretty sure to be held triennially, as upon the Sacred Harmonic Society itself, not to demand a passing record of their occurrence. If we are at length to have a fair performance of *Jephtha*, it will be in a large measure, if not entirely, due to these periodical meetings of the "London Contingent," which, though 1,600 strong, not seldom sings with the unanimity and precision of an ordinary choir of thoroughly trained singers, and, owing to the exceptional conditions of its formation, is capable of producing effects impossible to the latter.—*Times*.

MARIO.—Mario will shortly return to Paris. A short time since the great tenor wrote to a friend.—"They say I smoke too much. Perhaps I do, for there is such a strong resemblance between a cigar and my destiny as a tenor that it has a strange attraction for me. A good cigar is as rare as a good tenor: it costs very dear, and in its brief career, like the voice of the tenor, the breath from the chest kindles it and kills it, and after a short time nothing remains of either but smoke, and, perchance, a pleasing recollection."

\* Each voice which sings this "canon" sings the same notes. There is an additional part for two male voices, but these have nothing to do with the canon.

WOOD *versus* WHITE.

COURT OF QUEEN'S BENCH—at Nisi Prius—

BEFORE LORD CHIEF JUSTICE AND SPECIAL JURY.

This was an action by surviving partner of firm of Cramer, Beale, and Co. against an advertising agent, to recover about 50*l.*, alleged excess of payments by firm to him for advertisements to be inserted in various newspapers. Cross action for 28*l.*, balance was due on account, and in present action credit was given for that amount. Phinn, Q. C., and Needham appeared for plaintiff; Serjeant Parry for defendant.

The firm of Cramer, Beale, and Co., in September, October, November, and December, 1862, sent to defendant orders for insertion of advertisements in *Illustrated News* to amount of 345*l.*. At least, that amount was paid to newspaper-office; but plaintiff's firm were charged 395*l.*, which was paid, and this action was to recover overplus.

Phinn, in opening case, said it would be necessary to let jury a little into secrets of advertising world. Advertising agents derived profit on insertions of advertisements in newspapers by rebate or allowance made by newspapers. *Times* and *Illustrated News* made no such rebate. Defendant's agent, Felton, anxious to get advertising business of Cramer and Co., engaged to insert advertisements in those papers without commission. It was clear such was agreement, for he had said more than once he "got nothing" by advertisements in those papers, and therefore wished that plaintiff's firm would advertise more in others. That defendant had charged 50*l.* above amount actually paid *Illustrated News* there was no doubt. It could be proved, and was admitted by defendant in answers to interrogatories (which would be put in on part of plaintiff), and it would be for him to explain reason for overcharge. About 28*l.* was due from plaintiff to defendant on advertising account, and plaintiff had offered to "cry quits," and let matters stand. This defendant refused, and two actions had arisen—one to recover balance due from plaintiff, the other to recover excess already paid. The latter action jury had now to try.

Mr. Wood, plaintiff, called as witness, stated that almost all papers allowed advertising agents commission or rebate, but that *Times* and *Illustrated News* did not, and that defendant's agent, Felton, had agreed to insert advertisements of Cramer and Co. in those papers without commission, being content to take commission from others. In answer to interrogatories defendant had admitted that for advertisements in *Illustrated News* between September and December, 1862, he had paid 345*l.*, and witness stated that for advertisements during that period he paid defendant 395*l.*, showing surplus of about 50*l.* When balance of 28*l.* was demanded whole account was looked into, and overcharges discovered.

The Lord Chief Justice.—How did you discover 'em? How find out that defendant had charged more than he had paid?

Witness.—We suspected it because after giving up advertising through defendant we found we were charged less for same space than before.

Cross-examined: witness said he had sometimes paid money on account, and defendant sometimes advanced money. Witness now employed no agent, but himself directed advertisements. They were formerly about 2,000*l.* or 3,000*l.* a year, but not so much now. Believed there were advertisements in other papers. Before this action defendant had pressed for balance, and witness declined to pay it until he had checked accounts.

Re-examined: he had not yet gone through *Times* advertisements nor sent to office to ascertain what sums had been paid there by defendant on account of Cramer and Co.

Mills, who had charge of musical department of Cramer and Co., called to confirm this evidence, stated he heard defendant say he made no profit by advertisements in *Illustrated News* and *Times*, and complain there were not more advertisements in other papers. Witness had afterwards observed that advertisements inserted by himself, of same length and occupying same space as those inserted by defendant in same papers, cost less than he had charged.

Serjeant Parry was informed that cost of advertisements did not depend merely on length, but manner in which they were displayed.

A clerk from *Illustrated London News* proved that amount to office for plaintiff's advertisements in last four months of 1862 paid was 345*l.* Admitted that defendant had charged plaintiff 395*l.*

This was case for plaintiff.

Serjeant Parry said proceedings had been suspended by his client in other action, to avoid useless expense in case jury should decide for plaintiff in the present. It was hinted there was some other claim behind on behalf of plaintiff in regard to advertisements in *Times*. He did not know how that might be, but question was whether there had been any arrangement made by Felton, to insert plaintiff's advertisements in *Times* and *Illustrated News* without profit or commission. This would be denied, and it would be shown that like charges had been made in 1861, and never objected to before defendant claimed

balance of account. It was idle to imagine that defendant would advance money for plaintiff's advertisements without direct profit or advantage, and merely for sake of indirect profit from other papers. He had made no agreement of that kind; he was entitled to moderate profit and had always charged it on all advertisements inserted for plaintiff's firm.

Felton, who had written a letter on behalf of the defendant, signed "for self and partner," but denied he was in fact partner, stated he had been in defendant's employment since July, 1861, and made arrangement with Beale as to advertisements. No specific arrangement, indeed, was made, but he was generally employed to insert advertisements of plaintiff's firm in all papers, including *Times*, *Illustrated News*, and *Telegraph*, none of which allowed commission.—On advertisements in papers which did not allow commission he usually "put" as nearly as possible 10 per cent. If advertisement cost 1*l.* he would charge 1*l.* 2*s.*, and so enter it in ledger. Sometimes as much was paid for one line as for four if it took up same space by being "spread out." Charges were fair and reasonable—a fair profit on time and trouble and capital expended. He never stated to plaintiff that he should charge nothing for advertisements in *Times* or *Illustrated News* but was paid, nor had he said to Mills that he made no profit out of advertisements in those papers. That witness must have misunderstood him. What he had said was that he got no commission.

Lord Chief Justice.—Yes; but he stated you made it matter of complaint there were not more advertisements in other papers. What should that matter to you if you receive 10 per cent?

Witness.—*Times* and *Illustrated News* required cash down; other papers allowed credit. We sometimes get more from other papers than 10 per cent. Plaintiff's advertisements altogether were about 150*l.* a month.

Cross-examined by Phinn:—Witness said, usual charge was 10 per cent., and admitted he had charged plaintiff in present account 15 per cent., or nearly so. There was no foundation for what Wood had stated; It was pure invention.

Re-examined:—Swore positively he had never entered into such arrangement as Wood had sworn to.

Lord Chief Justice.—What did you charge on *Times* advertisements?

Witness.—Ten per cent. above sums charged by office—usual trade per centage. As regarded papers which paid commission, no charge was made to advertiser.

Mr. White, defendant, never heard of alleged arrangement.

Lord Chief Justice observed that as defendant's agent had admitted that usual trade commission was 10 per cent., and had charged 15 per cent., action was undefended, at all events as to difference.

Serjeant Parry said it was to credit of Felton that he had admitted charge; but question was as to whether alleged arrangement had been entered into, which he denied.

Phinn, on part of plaintiff, agreed; and did jury really believe that plaintiff's firm were to pay 10 per cent. on all advertisements in *Times* and *Illustrated News*, merely for sake of saving clerks trouble of going down to offices?

Lord Chief Justice summing up case to jury, said question was whether they believed evidence for plaintiff or defendant. It was clear that plaintiff had been charged 15 per cent. on advertisements; and it was intended to charge 10 per cent. above sums paid. Case for plaintiff was that Felton, as defendant's agent, had agreed that, in consideration of profit from other advertisements of Cramer and Co., he would charge nothing for *Times* or *Illustrated News*. There was direct contradiction to this on part of Felton, who said he always charged when papers paid no commission, at rate of 10 per cent. In fact, however, he had charged 15, and plaintiff would be entitled, at all events, to recover excess over 10. As, however, in other action credit had been given for 28*l.*, this would not sustain verdict for plaintiff, and jury must give opinion upon main question—whether alleged arrangement had taken place. Evidence of Mills was important as to complaint made by Felton that there were not more advertisements ordered in other newspapers. Felton had admitted complaint, and after reflection, suggested as explanation that other papers allowed credit, and sometimes larger commission than 10 per cent. In such flat contradiction of testimony jury alone could determine.

Verdict for plaintiff, 21*l.* 9*s.*

VIOTORE BALFE.—There is a report in circulation that this young lady contemplates returning to the operatic stage. We do not vouch for this report having any foundation in fact; but it is calculated to make the mouths water of future directors of English opera.

HERB WILHELM GANZ has returned to town from a professional visit to Earl Dudley, at Witley Court, Worcestershire, on the occasion of the marriage of His Lordship's niece to Major the Hon. Augustus Anson, (V.C.)



## MISS BATEMAN.

(From the Standard.)

The most attractive performance at this moment on the London stage is the Leah of Miss Bateman in the new play at the Adelphi. If anybody doubts this let him go to the theatre and judge for himself. He will, any night he pleases to go, see the house crowded in every part, and the audience excited to the highest pitch of enthusiasm. If, still, drawing his inference analogically from the knowledge that multitudes and vehement applauses may be found elsewhere, he is inclined to ascribe the attraction to novelty, prejudice, or the consequence of a well-organized system of eulogy and the extreme favor of the press, let him attend to the drama carefully throughout, and follow the new actress in every phase of her character, losing no word that falls from her lips, leaving unnoticed no movement or action of her limbs, and closely observing every play of her features. The conclusion is inevitable. He will at once admit that the play is interesting and affecting, and that the artist is a consummate mistress of the passions. That a new play and a new actress would "draw" at the commencement everybody was assured; but few anticipated, even those best acquainted with Leah and Miss Bateman, the extraordinary success that awaited both. The causes now are apparent to all. Herr Mosenthal's drama differs in every respect from the dramas of the French school—after which our modern authors and managers seem unaccountably to run in mad pursuit, as if bitten with a mania for sensations and unnatural incidents—and Miss Bateman's acting is entirely original. By force of mere simplicity and truth Leah touches the innermost chords of our hearts; and no actress of the sentimental school like Miss Bateman, that we are aware of, has been seen on the English stage since Miss O'Neill. Can we have *a priori* two greater causes of attraction than a new actress and a new play, more especially when both have already obtained distinguished notice in more than one country? The impression made by Miss Bateman in the Jewess was decided and instantaneous; but it must be owned that the fair actress was by no means at her highest point of excellence on the first night of her performance; nor, indeed, for some nights subsequently—until, in fact, she had gained confidence on a strange arena, divested herself of all fears, brought to her assistance all the resources of her art—which she could not do with her mind in the least distracted by extraneous circumstances—and grew thoroughly acquainted with her public. Miss Bateman's performance of Leah now, to her performance the first night, is as the shining perfected coin to the dull and unformed ingot. The delineation has resolved itself into a model of power and beauty from which any living artist might take a lesson. No grander and surer illustration of these two qualities of acting—power and beauty—could be furnished than in the churchyard scene where Leah hurls her malediction against Rudolph for his supposed perfidy—which in its concentrated intensity and force recalls vividly the curse of Lear, by Macready, and the curse of Camille, by Rachel—and the scene with Rudolph's child in the last act, which for natural pathos and unstudied grace has never been surpassed. The effect of the latter scene, indeed, is overwhelming, and leaves not a single dry eye in the theatre. Although all London may be supposed to have seen Miss Bateman in Leah, the play will still run on for some time to come, since ninety-nine persons out of every hundred would in all probability desire to behold the performance again. Nor will disappointment attend seeing the actress a second time, but rather former pleasure and admiration be increased by the confirmation of first impressions and the discovery of newer beauties. In fact, the more frequently Miss Bateman is seen, the greater is the influence she exercises over her audience, and no more convincing proof of her genius as an actress could be adduced. About her performance of Leah there can be no two opinions. It only remains to be seen how far she will succeed in characters of a different stamp and color.

**MUSICAL INTELLIGENCE.**—We are happy to be able to state that the prospects of English Opera are as brilliant as ever, and that a series of new works is in course of preparation. Mr. Wallace is engaged upon a libretto founded on the *Ticket of Leave Man*; to be followed by a new opera by Mr. Balfe, founded on *Leah*; to be followed by a new opera by Mr. Wallace founded on *Miriam's Crime*; to be followed by a new opera by Mr. Balfe, founded on *Bel Demonio*; to be followed by a new opera by Mr. Wallace, founded on *Manfred*; to be followed by a new opera by Mr. Balfe, founded on *The Ghost*; to be followed by a new opera by Mr. Wallace, founded on *Cool as a Cucumber*; to be followed by a new opera by Mr. Balfe, founded on the *Irish Tiger*. Other new works by the same eminent composers, and based on subjects judiciously selected from the current playbills, are talked of, and it is truly gratifying to look backwards and forwards and watch the progress of English musical art.—*Punch*.

**FLORENCE.**—Madame Grisi has appeared as Norma at the Pergola Theatre.

**BRISTOL.**—From the *Daily Post* of Tuesday the 8th inst., we give, in an abbreviated form, an account of a performance of Sacred Music which took place at the Victoria Rooms on Monday evening.

"The performance commenced with Beethoven's *Engedi*, a work originally known as *Christus am Oelberge*, but which in its present form has been wedded to the story of David in the Wilderness. Mr. Wilbye Cooper took the music of the 'Sweet reign of Israel,' Madame Sherrington that of the prophetess, and Mr. Lewis Thomas that of Abishai. The orchestra, numbering over forty performers, comprising Messrs. H. Blagrove *chef d'attaque*, Pratten (flute), Nicholson (oboe), Williams (trumpet), Brooke (clarinet), Waite (violin), Waetzig (bassoon), Priest (viola), Reynolds (contra bass), &c., and a well-disciplined chorus of about 160 voices. The recitative and air 'Jehovah hear,' and 'Oh, my heart is sore,' was sung with much taste by Mr. Cooper, and the recitative, 'What sorrow pierceth,' by Madame Lemmens Sherrington, disclosed the liquid and musical voice for which she is remarkable. The recitative leading into the soprano aria for the prophetess, 'Praise ye Jehovah,' accompanied by chorus and instruments, though difficult, Madame Sherrington sang finely, and the precision of the band and chorus bespoke the care and attention of all engaged. The duet by Madame Sherrington and Mr. Cooper, 'I love the Lord,' was charming, and a choral duet between the followers of David and their enemies, in which the fiery spirit of the soldiery contrasts with the sorrowful and almost desponding tone of the former, was admirable. Successful, too, was the terzetto for Madame Sherrington, Mr. Cooper, and Mr. Thomas, 'The Hour of Vengeance,' and the song by Mr. Cooper, 'O the Lord our God.' The 'Hallelujah' was sung precisely and with spirit. The oratorio was followed by Mendelssohn's 'Hear my prayer,' soprano solo by Mrs. P. J. Smith, and a selection from Handel. After the *Occasional Overture*, in which Mr. Nicholson won a triumph in the famous passages for the oboe, Mr. Thomas sang 'He layeth the beams of his chamber, in which he elicited a well-merited encore. Later in the selection he gave with equal effect the bass solo, from Joshua, 'Shall I in Mamre's fertile plains.' Madame Sherrington gave the air, 'Angels ever bright and fair,' and no sooner was her voice hushed than there arose one of those bursts of applause which can never be mistaken. Madame Sherrington afterward sang the charming song 'Sweet bird,' from *Il Penseroso*, flute obligato of Mr. Pratten, the voice of the lady, and the tones of our whilom fellow-citizen's instrument, blending in birdlike harmony. Mrs. Smith gave very nicely, 'O, had I Jubal's lyre' and 'Farewell ye limpid streams,' and there were three or four choruses finely sung. The great length of the programme only leaves us room to congratulate Mr. Smith on the success of the performance."

Mr. J. K. Lord's Entertainment at Egyptian Hall—"At home in the wilderness"—continues to draw the attention of the public. Among the principal attraction are the songs introduced, composed by Mr. Clinton, and sung by Mr. Regaldi and Mr. Lord. The former gentleman, the well-known tenor, acquits himself well; and Mr. Lord (who has a good voice), in the two songs entitled "Merry sleigh bells" and "The trapper's return" (Part II.) affords general satisfaction. The room is very nicely fitted up, and the entertainment is evidently popular. The views are prettily painted and the waterfall (in "action" between the parts) a *bijou* in its way. Mr. Aspa, the pianist, performs his duties with ability.

**BRIGHTON.**—At the Pavilion, Mr. Kennedy, the "Scottish Vocalist," has given two of his popular entertainments on the Songs of Scotland. The entertainments are colloquial, both in matter and presentation. The songs are pleasantly interwoven with remarks explanatory of national characteristics they embody, which gives then historical or literary attractiveness. Mr. Kennedy sings with expression, and his efforts were received with the warmest expressions of approval. He has a valuable coadjutor in Mr. Land, who accompanies on the piano-forte. The attendances were good.—*Brighton Guardian*.

**MADAME WINTER'S Concert**, at the Eyre Arms, took place on Monday evening. The singers were Madame Parepa, Mdles. E. and A. Alessandri, Miss Leffler, Mr. Carter and Mr. Frank D'Alquen; the instrumentalists, Madame Winter (piano-forte) and Mr. Viotti Collins (violin). Mad. Winter was received with great favor in M. Ascher's "Chant de Noides," and honored with an encore in "Home, sweet home." The accompanists set down in the programme were Messrs. Randegger, Kiallmark and F. Kingsbury.

**MANCHESTER.**—The *Peep o' Day* still continues to draw as large popular audiences as assembled on its first production twelve months ago to admire its telling tableaux and beautiful scenery. It is preceded by the Panorama of Killarney, which Madame Gordon pleasantly illustrates by her rendering of Balfe's song, "Killarney." Her voice is sweet rather than strong, and it is used with considerable expression.—*Manchester Guardian*.

**ROYAL ITALIAN OPERA.**—If we may believe Mr. Gye, the expenses of this establishment since his fourteen years term of management have exceeded £750,000!

## M. JULLIEN'S CONCERTS.

The "Jullien Concerts" could not well go on without the traditional series of so-called "classical nights," which did so much good in their time, and the fruits of which are ripening every hour. How the late M. Jullien used to delight in these, how proud he was of having invented and with what vigour he directed them, can hardly be forgotten. It is pleasant, then, to find the son following in the steps of the father, and not less so to be able to record the unequivocal success of the first "Mendelssohn Night." With Mendelssohn (in 1847—the year of the great musician's death) the elder Jullien inaugurated this new and brilliant epoch in his career, and the younger Jullien has done wisely in following thus early an example so propitious. The crowded theatre, the decorous attention, the repeated applause, the programme itself, brought vividly back the salient characteristics of the old days. For Mdlle. Volpini read Mdlle. Jetty Treffz; and, after perusing the subjoined list of pieces, any one who was wont to frequent the Jullien concerts might have shut his eyes and imagined himself some 10 or 12 years younger:—

Overture, "Ruy Blas" .....	Mendelssohn.
Part Song, "Ye Hills and Vales" .....	"
Symphony in A major ("Italian") .....	"
Song, "The First Violet" .....	"
Concerto (violin), Signor Sivori .....	"
Part Song, "The Nightingale" .....	"
Overture and incidental music in "A Midsummer Night's Dream" .....	"

The late Jullien was the first to make the talent of the most brilliant of Italian violinists, Paganini alone expected, familiar to the general public—not only of London but of every large city and town in England, Ireland, Scotland and Wales. Rarely has Signor Sivori played more splendidly than on the present occasion. Our readers may not object to be reminded that it was Camillo Sivori who first assayed Mendelssohn's violin concerto in London. This was in the Hanover Square Rooms, in the summer of 1846, at a Philharmonic Concert, conducted, if we remember correctly, by Herr Moscheles—a few months before the oratorio of *Elijah* was produced at the Birmingham Festival. Signor Sivori played the concerto finely even then; but his playing now is literally perfect. His is the elegant, and at the same time glowing Italian reading, which weds itself so gracefully to this enchanting work, and which, combined with a tone in richness and silvery clearness unsurpassed, an "attack" distinguished by that crispness and "mordant" which, belonging of right to Paganini, would seem to have descended to his countryman and (if report may be credited) pupil, and a mechanism so unerring that the ear is never tormented by an instant of suspense or doubt, becomes fairly irresistible. Signor Sivori's success was equal to his deserts. His performance awakened genuine enthusiasm; and we verily believe that, when, in obedience to unanimous call, he returned to the orchestra, the audience would cheerfully have listened to the concerto, through and through, once more.

The fiery overture to *Ruy Blas*—which Mendelssohn composed so rapidly, notwithstanding his strongly expressed dislike for the tragedy of which it was to form the orchestral prelude, and about which he writes one of his most amusing and characteristic letters—has been several times heard this season. The *Italian Symphony*, however, one part (the *andante*) excepted, was wholly new. The first two movements were remarkably well given; so, indeed, were the minuet and trio, although taken considerably too fast; but the finale (*saltarello*) especially at the entry of the episode (*tarantella*), was on the whole far less satisfactory. The overture, *scherzo*, interlude (Hermione seeking Lysander in the wood), comic prelude to the play enacted by Bottom, Snug, Quince and Company, and Wedding March, from *A Midsummer Night's Dream*, were one and all admirably executed, the inimitable *scherzo*—to which all other *scherzi*, including those from Mendelssohn's own pen, must yield the palm—more particularly. Never was this extraordinary composition performed with more crispness, delicacy, strict attention to light and shade, and unwavering precision. All the solo bits were perfect; the "pianos," even the "pianissimos," were perfect; and, to conclude, the *tout ensemble* was perfect. Why the beautiful *notturno* was omitted from the selection it is difficult to explain. Surely, one of the horn-players in the numerous and thoroughly efficient orchestra over which M. Jullien has the good fortune to preside would have been able to cope with the difficulties of the principal *obbligato* part, which Mr. Jarrett (and after him Mr. Charles Harper) used to play so finely.

The most successful feature of the vocal music in Mendelssohn's share of the programme was Mdlle. Volpini's charmingly expressive singing of "The first violet," which won and merited a loud "encore." In place of the two part-songs, neither of which were even moderately well done, it would have been a real boon if this clever and popular lady had introduced another air. There are many to be found in the large and varied collection bequeathed to us by the illustrious musician, which would suit Mdlle. Volpini just as readily as the one set down for her on the occasion under notice.

Besides conducting all the orchestral pieces, M. Jullien directed the accompaniments to the violin concerto, which could hardly have gone better. Thus the first "Mendelssohn Night" was a success auguring well for the "classical" performances to come—which will, of course, include selections from Beethoven and Mozart.

The concert on Wednesday was for the benefit of Madame Jullien, whose claims on the consideration of the musical public were too widely known to stand in need of any preliminary advocacy, and who, we trust, derived solid advantage from this exceptional entertainment. Last night the Mendelssohn programme was repeated, with one or two changes. The "Italian symphony" (in A major) was repeated; but the choral part-songs were omitted, and in addition to "The First Violet" Madame Volpini gave "Italy," another of Mendelssohn's charming songs *with words*.

**THE CONSERVATIVE LAND SOCIETY.**—The eleventh annual meeting was held at Exeter Hall on the 8th inst., Viscount Ranelagh in the chair. It appears from the audited balance-sheet, and the report of the executive committee, that the total cash receipts for the year 1862-3 were £75,754 5s. 6d., and the grand totals to Michaelmas, 1863, £700,146 18s. 7d.; comparing the above return with the corresponding one of the preceding year, 1861-2 there is an average of £11,950 8s., being one of the largest cash receipts since the formation of the Society. The last share issued up to the 30th of Sept., 1863, was No. 19,711. The grand totals of the sale of land at Michaelmas, 1863, were £330,370 8s. 5d. The reserve fund is now £10,461 16s. 10d. Every payment into the Society on shares will realize five per cent per annum for the year ending the 30th of September, 1863. As regards the interest on completed shares, and shares in progress, paid a year in advance and upwards, the rate will remain at five per cent per annum, and at four per cent per annum on investments in the deposit department. The following members of the executive committee retired by rotation, but were re-elected—namely: Viscount Ranelagh, Viscount Ingestre, M.P., Col. Brownlow Knox, M.P., Captain Jervis, M.P., and S. Knox Holmes, Esq. The Woodhouse Mansion, with about four acres of land at the extremity of the estate, has been sold to a public institution. The Great Eastern Railway have liberally granted privileges to the occupants of houses erected, or to be erected, on the Society's estates at Enfield and Tottenham, in Middlesex; Wanstead and Colchester, in Essex; and Felixstowe, and Ipswich, in Suffolk, by the issue of house tickets on very moderate terms. The Bishop of Oxford has recently laid the first stone of the new church on the Downshire Square Estate, Reading. The opening of the Underground Railway and the general extension of the Metropolitan lines have already acted beneficially on the suburban estates of the Society, and a fresh impetus to building operations may be expected, as the new localities have been quite successful as regards the claims of allottees who have purchased land from the Society. The report was passed unanimously, and votes of thanks were severally given to the noble chairman, the executive committee, the auditors, the secretary, solicitor and surveyor, and the other officers of the Society. The following members of the Board were present:—Lord Ranelagh, Chairman, Col. Brownlow Knox, M.P., Viscount Ingestre, M.P., the Hon. and Rev. Lord W. C. Talbot, the Hon. Robt. Bourke, Colonel Augustus Meyrick, H. W. Currie, Esq., T. Knox, Holmes, Esq., C. E. Newcomen, Esq., H. Pownall, Esq., and N. Winstanley, Esq.; R. N. Fowler, Esq., of the General Committee, was also present; as were also the following members: A. B. Purcell Esq., Rev. W. G. Goodchild, W. Copeland Astbury, Esq., E. S. Harding, Esq., G. H. Day, Esq., G. Goad Esq., B. Coarton, Esq., &c.

**A STORY OF PAGANINI.**—I must now tell you a true story about Paganini. The great violinist had no teeth. A friend sent him to a dentist, telling him that he would find "his affair" there in a minute. Paganini bought a set, ate with it, liked it, and bought another, never asking the price. A few weeks after, he was just out of his bath, clothed only in a large towel, when the man came with his little "account;" it was 1,000 francs. Paganini, always very passionate, was frantic, and played an air with variations, of which "robber" was the theme, and the coarsest epithets the floritura. The man remonstrated. "It was reasonable, very cheap; it was even artist's price." Paganini, forgetful of his airy costume, rushed at his creditor and shook him. Suddenly he paused, was silent, motionless, and the blood streamed from his mouth. Two friends, who were there, thought he had broken a blood vessel. It was a tragic scene—the dentist a small man, with upright hair, shivering in the hands of the two spectators who had rescued him from the claws of the enraged fiddler; the violinist himself, just as much dressed as when he entered this troublesome world, at his feet a cloth like a shroud, his mouth open, gasping! The friends approach, and find that Paganini, in his passion, had displaced his set of teeth, the spring of which had broken, and stuck in his throat and gagged him.—*Paris Correspondence—Telegraph.*



## Music.

Music, oh! beautiful music!  
 Innermost joy of my soul!  
 Whether through ancient cloisters  
 Grandly you surge and roll;  
 Whether in tiniest whispers  
 You wander the woodlands through,  
 Or float on the winds of Heaven,  
 Oh! spirit to thee I'm true.

Music, my love, my darling!  
 I pass from the earth away;  
 On thy passionate breath, and ever  
 The darkness is turn'd to day;  
 And the thoughts and the cares and longings,  
 That madden the breast and brain;  
 Dissolve in thy tender beauty  
 Like clouds into summer rain.

I could give thee youth's buoyant fulness,  
 Could give thee life's latest sigh,  
 And all that Time's self could bring me,  
 To live in thy love and die.

To live in thy love, oh Music!  
 While sorrow and pain are mine,  
 To die on thy wings, that waft me  
 To God and a world divine.

MATTHIAS BARR.

THE LATE GRESHAM PROFESSOR OF MUSIC.—The library and collection of music of the late Mr. Edward Taylor, Gresham Professor of Music since 1837, has just been sold by Messrs. Puttick and Simpson, of Leicester-square. The following were among the remarkable lots:—From the library of music, which was of considerable extent (upwards of 1000 lots). Lot 78—Bateson's Second Set of Madrigals, 1618, 7l. 10s. (Boone). Lot 202—Eccles' Music to *Rinaldo* and Shakespeare's *Macbeth*, M.S. 2l. 10s. (Oliphant). Lot 247—Madrigals of the Prince of Venosa, 1616-19, 3l. 7s. 6d. (Knight). Lot 271—Handel's *Chacon*, with 62 variations, printed at Amsterdam, and believed to be the first printed work of the composer, 2l. 8s. (Boone). Lot 272—A short cantata by Handel, commencing "Langua di bocca lusinghera," in the autograph of the composer, 3l. (Lonsdale). Lot 411—Labadore. *Choix de Chansons*, 4 vols., 1773, 3l. 3s. (Quaritch). Lot 496—Gherard Mes, *Souler Liedekens*, 1561, two odd parts of a very curious and rare Dutch Psalter, 2l. 6s. (Boone). Lot 760—Spohr's *Fall of Babylon*, MS. score by the late Professor Taylor, 4l. 15s. (Novello). Lot 781—Stradella—*San Giovanni Battista*, oratorio, MS. score, 3l. (Sir F. G. Ouseley). (A curious account of this composition will be found in Burney's *History*, vol. iv., p. 105). Lot 808—Ward's First Set of Madrigals, 1618, 5l. 10s. (Quaritch). Lot 821—Wilbye's First Set of Madrigals, 1598, 3l. 2s. 6d. (Quaritch). Lot 834—O. di Lasso—*Missa Quinque Vocum*, 1589, 5l. 2s. 6d. (Quaritch). Lot 843—Ford's *Musicke of Sundrie Kindes*, 1607, 3l. 5s. (Quaritch). Lot 845—Bickham's *Musical Entertainer*, 1736, 4l. 12s. 6d. (Quaritch). Lot 852—Yonge's *Musica Transalpina*, 1588, 6l. (Hotten). Lots 853-4—Wilbye's First and Second sets of Madrigals, 1598-1609, 8l. 6s. (Quaritch). Lot 855—Morley's Madrigals, 1661, 3l. 7s. 6d. (Quaritch). Lot 856—Weelke's Madrigals, 2l. 19s. (Quaritch). Some copyrights followed; amongst them:—Lot 1,105—Professor Taylor's English arrangement of Spohr's *Fall of Babylon*, 42l. 15s. (Novello). Lot 1,107—Professor Taylor's English arrangement of Spohr's *Last Judgment*, 55l. 13s. (Novello). Lot 1,111—Taylor's *Vocal Schools of Italy*, 21l. (Novello). Lot 1,112—Taylor's Two Sets of Madrigals, 39l. 12s. (Novello). The sale of the miscellaneous library which preceded that of the music, and was associated with the library of a celebrated comedian, also contained interesting articles. Among them may be named—Lot 229—*Les Contemporaines*, 34 vols., 1780, 9l. (Quaritch). Lots 316-321—Six series of prints from various sources, illustrative of costume, 36l. 15s. (Simmonds). Lot 493—A small volume of Italian chap books, published about 1520, 12l. 15s. (Molini); this volume sold in the celebrated Hanrott sale a few years since for less than a sovereign. Lot 494—Two volumes similar to the preceding, but of later date, 5l. 10s. (Quaritch). Lot 692—Petty's Maps of Ireland, 7l. (Stewart). A large number of valuable books in the musical library are believed to have been secured for the British Museum.

THE MISSES PELHAM.—These young ladies, who, as may be remembered, made a successful debut as duet singers at the concerts of the Vocal Association last season, are now engaged at the new Royalty Theatre, where, in the parts of *Jupiter* and *Diana*, in Mr. Burnand's popular extravaganza of *Ixion*, their talents as vocalists and actresses are displayed to great advantage. In time and with practice they will no doubt make way both in their art and with the public.

BIRMINGHAM.—Just as Mr. Zadkiel's predecessors were enabled to foretell prodigious consequences to humanity from the conjunction of certain planets in the same "house" or quarter of the heavens, observers of the musical firmament have little difficulty in predicting from the association of certain "bright particular stars" in certain works the most profitable results for all parties in general, and the promoters of these coincidences in particular. The appearance of Mr. Sims Reeves in the Birmingham Town Hall last night, in the tenor music of the *Elijah* was precisely one of these significant associations, and the correctness of the theory was proved by the overwhelming audience which the event attracted. With Mr. Sims Reeves were associated Mrs. Sunderland, Mdme. Laura Baxter, Mr. Lewis Thomas, and a quartet of local singers whose names did not transpire, the orchestra numbering about 300 performers, vocal and instrumental. Under the conduct of Mr. Stockley, the oratorio was admirably executed, the choral portions especially. The band, though small, was efficient. The only exception was in the violoncello accompaniment to the bass air, "It is enough, O Lord," which was rendered in so imperfect a manner as to necessitate the stoppage of the performance and its re-commencement. Mr. Sims Reeves displayed his customary expressions in the first air, "If with all your hearts," and sang "Then shall the righteous" with such fervour and refinement that the delighted audience would fain have heard it again, only desisting from their endeavour to obtain its repetition on the intercession of Mr. Stockley, who pleaded Mr. Sims Reeves's recent illness as an excuse for non-compliance. Mr. Thomas sang the bass music correctly and earnestly, and Mrs. Sunderland displayed both power and brilliancy in the soprano music—more especially the air, "Hear ye, Israel." The chief contralto music was assigned to Mdme. Laura Baxter, who fully sustained her reputation as a conscientious and highly gifted artist.—*Birmingham Journal*.

ABINGDON.—A concert was given on Tuesday evening in the Town Hall, which was crowded in every part, many indeed being refused admittance. The vocalists were Miss E. Wilkinson, Messrs. Dyson, Marriott and David Lambert, assisted in two or three of the glees by clergymen from Oxford. The pieces selected were mostly well-known. Miss Wilkinson achieved an encore in "Let me wander not unseen" (Handel). Mr. Lambert's rich deep bass voice and fine singing in Mendelssohn's "I'm a roamer" and Mr. Hatton's "Gallant Knight," so pleased the audience that they were unanimously re-demanded. Mr. Dyson gave "Oft in the still night" and Mr. Marriott's "Daughter of Israel," both creditable performances. The glees "Mine be a cot" (Horley), "With sighs, sweet rose" (Calcott), and "Queen of the Valley" (Calcott), were all exceedingly well sung. Mr. Pearson played "Home, sweet home," on the pianoforte, in first-rate style, and also officiated as conductor and accompanist. The concert concluded with "God save the Queen."—*Abridged from The Oxford Journal*, Sat., Nov. 28.

CIRENCESTER.—Mr. Frederick Helmore gave a concert of sacred and secular music in the Corn Hall, last week. The principal singer was Mrs. Merest (Miss Maria B. Hawes), who was assisted by two young ladies, promising pupils of Mr. Helmore. Miss Clark was solo pianist, and her performance of a *Suite de pieces* by Handel was much admired. She was called upon to repeat her second piece (*Thème Italien*). The first part of the programme consisted chiefly of selections from *Elijah*, which were well sung. Mrs. Merest was of course encored in "O rest in the Lord." The fair artist also received the same honor in "He was despised," and (Part II.), in "Tom Bowling." Encores were also awarded to the quintet and chorus "Lift up your heads," and to Webbe's catch, "Would you know my Celia's charms."

THE COVENT-GARDEN LITIGATION.—In the Court of Chancery, on Friday, before Vice-Chancellor Wood, in Knox and Gye, the plaintiff asked leave to amend his bill, in order to set up a partnership with defendant in respect of plaintiff's interest under Mr. Thistlethwaite's will. The original case was that he took Thistlethwaite's interest under a deed. This was got over by the defence raised, which, however, disclosed a will of Thistlethwaite, giving his interest in the Italian Opera to plaintiff.—The Vice-Chancellor said the plaintiff could not change his case in the way proposed.—Leave to amend refused, but leave reserved for plaintiff to file another and supplemental bill if he saw fit.

GRESHAM COLLEGE.—The first lecture of the new occupant of the Chair of Music has been generally pronounced a success. Dr. Wylde selected "Form in Music" for his subject. His discourse was able, intelligent, interesting, and to the purpose. His allusions, in the preamble, to the late Professor Edward Taylor, his immediate predecessor, were in excellent taste, though somewhat over flattering. The fact of there being now in the chair of music a musician by profession is to be rejoiced in. Dr. Wylde is not only well educated in his art, but a man of varied information. His artistic tendencies, moreover, as he has already shown, are in the proper direction, and that he will do honor and credit to his new position there can be little doubt.—*Times*.

## MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

## ONE HUNDRED AND THIRTY-EIGHTH CONCERT.

(SEVENTH CONCERT OF THE SIXTH SEASON),

MONDAY EVENING, DECEMBER 14, 1863.

THIRD APPEARANCE OF

MADAME ARABELLA GODDARD.

LAST APPEARANCE BUT ONE OF

M. LOTTO.

## PART I.

GRAND SEPTET, in E flat, Op. 20, Violin, Viola, Clarinet, Horn, Bassoon, Violoncello and Double Bass (*Repeated by desire*) . . . *Beethoven*.  
 MM. LOTTO, H. WEBB, PAQUE, SEVERN, LAZARUS, C. HARPER and WINTERBOTTOM.

SONG, "Marguerite au Rouet" (*Faust*)—Madame RUDERSDORFF . . . *Gounod*.

RECIT., "Deeper and deeper still" } (*Jephthah*)—Mr. SIMS REEVES . . . *Handel*.  
 AIR, "Waft her, angels" }

SONATA, "Ne Plus Ultra," with Variations on "Life let us cherish," Pianoforte alone—Madame ARABELLA GODDARD . . . *Wolff*.

## PART II.

SONATA, in B flat, Op. 69, No. 1, for Pianoforte and Violin . . . *Dussek*.  
 Madame ARABELLA GODDARD and M. LOTTO.SONG, "The Hunter's Farewell"—Mr. SIMS REEVES . . . *Mendelssohn*.SONG, "Now the dreary Winter flies"—Madame RUDERSDORFF . . . *Mendelssohn*.QUARTET, in C, No. 6, two Violins, Viola and Violoncello . . . *Mozart*.  
 MM. LOTTO, L. RIES, H. WEBB and PAQUE.

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

Owing to the enthusiastic reception accorded to WEBER'S SONATA IN C MAJOR (containing the "Moto continuo"), Madame ARABELLA GODDARD has consented to repeat it at

## THE LAST CONCERT BEFORE CHRISTMAS,

On Monday Evening, December 21; on which occasion she will also play in Hummel's Septet in D minor.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## TO CORRESPONDENTS.

MR. BAKER BUTCHER.—William Chappell's book is the best authority we can recommend.

AMATEUR.—Mr. Goker Rooses has nothing whatever to do with Mr. Rippington Pipe, and vice versa. We regret that any observation of Mr. Pipe should have given umbrage to "Amateur" and his circle; but were we, as "Amateur" suggests, to "edit" that gentleman's communications, he would cease to communicate, which would by no means suit the interests of the paper.

MR. ABEL GROGG.—The dates are as follows:—1828 *Pelham*; 1828 *Disowned*; 1829 *Devereux*; 1830 *Paul Clifford*; 1831 *Siamese Twins*;

1831 *Eugene Aram*; 1833 *England and the English*; 1835 *Student*; 1837 *Ernest Maltravers*; 1846 *New Timon*. All the other dates in Mr. Grogg's list are correct. We must decline the paper on M. Thalberg. Why should not the great arpeggista bid "good bye" to all England, Ireland, Scotland, Wales and the Out Isles (where Sir Floll flourished and jostled) as well as Mad. Grisi and Mad. Otto Lind? M. Thalberg can do it at much less risk, and proportionately, therefore, at much more profit. He has just wrung tears from the eyes and guineas from the pockets of the Brummagem peoples; and is now about to bid "adieu" to the Richmond Star and Garter. May his arpeggio never grow less.

MR. G. F. FLOWERS.—The letter has been forwarded to Mr. Rippington Pipe.

OXFORD BENEVOLENT FUND.—Next week.

C. A.—Sig. Giuglini has sung at the Opera, in St. Petersburg. Our correspondent's usual letter has, we are afraid, miscarried. It was due the week before last.

ORGAN OPENING AT BRADFORD shall appear next week. Our correspondent's proposition about the pamphlet is under consideration.

## MARRIED,

On Monday, December 7, LOUIS DIEHL, Esq., to Miss ALICE MANGOLD.

## The Musical World.

LONDON: SATURDAY, DECEMBER 12, 1863.

To the Editor of the MUSICAL WORLD.

SIR,—I believe there is no doubt now that the English National Operatic Company (Limited) has come to a determination to begin business next year. The retirement of Miss Louisa Pyne and Mr. Harrison from the management of the Royal English Opera, it may be presumed, has stimulated the committee to new exertion; and indeed it was time some stir should be made, in order to show there was a spark of vitality in the enterprise, or else the subscribers and public would have lost all confidence in the speculation. Mr. Alfred Mellon, I understand, has been engaged as musical conductor, an appointment which cannot fail to afford universal satisfaction, as the world is by this time pretty well convinced that that clever gentleman is more at his ease when directing the music of Messrs. Balfe and Wallace than the works of the great masters—more cunning and forcible, in fact, presiding in the orchestra of the English Opera than in that of the Musical Society of London. Mr. Alfred Mellon, as musical director of the English National Opera, will be the right man in the right place. The engagement of Mr. Sims Reeves is a *sine qua non*, and will prove that the committee are not swayed by miserable economic motives, or motives far worse, and that they intend including all our most accomplished singers in their company—the only possible way, indeed, by which National Opera can be made to resolve itself into a success. With Mr. Sims Reeves, Mr. Santley, Miss Louisa Pyne (if obtainable), Madame Lemmens-Sherrington, and the remainder of the best to be had, with a good chorus, and a good orchestra, the most favourable result may be anticipated; and I, for my own part, should have no objection to take shares. When I look back upon the past years of the Royal English Opera I am greatly puzzled how it could have held together so long. All our best singers, with rare exceptions, season after season ignored; a first tenor for the first time ruled as of no importance—unless Mr. Harrison rates himself as *primo tenore*, which I am compelled to believe he does; the choice of librettos and composers invariably usurped by the *prima donna* and tenor—the *prima donna* and tenor being at the same time managers—constituted obstacles and impediments to success apparently



so unsurmountable that nothing but the veriest good fortune on the part of the administration, or hoodwinked confidence on the part of the public, could have brought the undertaking to any prosperous issue. But the Royal English Opera will not have been founded in vain, nor its errors and shortcomings overlooked, if the directors of the New National Company do but permit themselves to take warning, and steer clear of the rocks and shoals upon which that ill-regulated establishment struck, foundered, and is now on the point of sinking. The Royal English Opera will stand for ages as a beacon to warn managers against narrow-minded policy, senseless monopoly, and the folly of uniting the administrative and executive offices in one department.

The New Operatic Company promises largely and well. A first-rate band, the best artists in the kingdom, a grand theatre, splendid scenery and dresses, a liberal policy, and no favor shown are the pledges with which it starts. It is good setting forth at the outset that Mr. Balfe will not be preferred to Mr. Jolley, Mr. Macfarren to Mr. George Linley, nor Mr. Wallace to Mr. Tully, only as far as his opera happens upon examination to be found superior. No work will be accepted unless first tried and approved of in committee. All this looks well. Nothing can be fairer and more promising; nothing more honorable and above-board. With excellent players and singers, the best possible decorations, works selected with care, combined, above all, with a desire to promote the interests of English Opera, how can failure ensue? Failure! Failure is impossible. Only I should like to be told into whose hands the administrative power will fall? Who will form the acting committee? To whom will be entrusted the choice and rejection of works submitted for approval? Who will decide as to whether an opera is good, bad, or indifferent? I say at once if the acting committee be formed of composers—men, in fact, who themselves write operas—good-bye to the English National Operatic Company. The whole affair becomes a farce—a farce as inevitable in its results as that just played out by the directors of the Royal English Opera, and as utterly irredeemable from failure. Let us suppose, for instance, that the directors comprise the following:—Messrs. Y. T.; K. I.; Y. E.; Y. E.; N. L. J.; Y. S.; Y. R.; E. Y.; Y. S.; S. S.; N. S. A.; L. R.; S. H. W.; Y. H. J.; and D. N.—all, as it were, musician-masons, yet every one with an opera, or operas, copied expressly for the occasion, ready to fling at the heads of the Committee—their own heads, it may be. Of course each composer would send in his opera at the earliest opportunity, and then the difficulty would begin. The royal principle “Caw me, caw thee” would now be carried out to perfection. The “twelve” would subdivide themselves into knots of three or four, who would toss up for first presentation, the proposer and seconder being urgent on behalf of their *protégé*, who would bide his opportunity to return the compliment. Thus three or four works only would be submitted at first, while eight or twelve would be in abeyance. I say nothing of the bickerings, disputes, heart-burnings, hatreds, meannesses, abuses, vilifications, etc., consequent upon the dissipation of the worsted composers, who, for many years buoyed up with the hope of having their masterpiece brought to light, just as they saw the sunshine about to be poured upon it, would be shut out from the blessed beam by those very friends upon whose assistance and good word they had confidently reckoned. And the schism once entered into the camp, who could pretend to describe, nay, who could imagine, the effects? What a prospect for the divine art! What a carrying out of the vaunted and well advertised

principles of the English National Operatic Association! I am afraid my imagination does not carry me very far into the regions of the improbable. I believe what I have set forth here without stint would be the likeliest thing to happen should the above jury of English musicians become the directorate. Nay more, to so great a pitch in my estimation would be carried their brawls and disputations, and so evil the influence of the government, that—*mirabile dictu!*—the public would look back with regret, and be induced to sigh for a return to the Pyne and Harrison administration and the merry times of Balfe and Wallace.

May I, Rippington Pipe, Esq., of—no matter what shire or county—in very truth and rectitude of purpose, and in the utmost simplicity of heart, offer, on the threshold of their undertaking, a word of golden counsel to the new company. Let no composer—at least, none who has an opera to dispose of—sit on the committee of management; let him not be placed in a position—unwished-for by the upright mind—of being called upon to adjudicate on his own merits; let him not be selected to pass judgment where he may be influenced by motives of prejudice or vexation. But, if all its promises are carried out to the letter, that its fairest anticipations, pecuniary and artistic, may be realised for the English National Operatic Association is the sincere desire of

RIPPINGTON PIPE.

REFERRING to the death of Herr Mayseder, of whom we gave a notice in the last number of the *MUSICAL WORLD*, a correspondent of *Die Neue Berliner Musik-Zeitung*, writes as follows:—

“Had an artist celebrated throughout Europe died in Leipsic, Dresden, Munich, Hamburg, Berlin, Paris or London, arrangements would have been made for a solemn funeral; but in Vienna people cannot even now clearly understand that an artist is worth quite as much as many a general and statesman, all decorated with orders; they cannot even yet make up their minds to place an artist in any other category than that of the Imperial lackeys. We are at present speaking, notwithstanding that we have reached the year of grace and enlightenment, 1863, of no legendary tale, but of a melancholy fact, which every one will find noted down in the direction for the ceremonial to be followed at Court. The Imperial Chapel—with one First Imperial Capellmeister, two Imperial Vice-Capellmeisters, and about thirty instrumentalists—belongs, as the Empress Maria Theresia commanded, to the class of livery servants. For this reason, its members, when appearing in official costume, must wear knee-breeches, shoes, and stockings. None of the chiefs of the Imperial Chapel up to the present day have undertaken to protest against this deeply insulting and contemptuous arrangement, which dates its origin from a time when actors, opera-singers, musicians, ballet-dancers and circus-riders were, so to speak, ‘proscribed.’ We feel convinced that a representation of the circumstances to the Emperor would suffice to do away with this arrangement, humiliating equally to Art and its disciples. There is one thing certain, namely: that as yet, no member of the Imperial Chapel, however deserving he may have been, has, in his capacity as such, received any mark of distinction from the Court, while nearly every person who has cocked the rifles used by the Emperor, every footman, and every valet, has been rewarded for faithful service with the Cross of Merit. The foregoing remarks have been suggested by Mayseder’s burial, which took place on the 24th November, and which, considering the artistic position of the deceased, must be pronounced very mean. In Paris, there would have been, by the order of the Minister of State and of the Minister of Public Worship, a grand and solemn funeral. An Imperial Adjutant would have appeared as the representative of the Emperor; the Ministers, and the Presidents of the Academy and of the Conservatory, would have borne the corners of the pall; all the art-institutions would have been represented by deputations, and, in a word, the worth of the popular artist would have been officially recognised. In Vienna, Mayseder—who, as Knight of the Franz-Joseph Order, enjoyed the title of Imperial Chamber-Virtuoso, who was a member of the Imperial Chapel, solo-player at the Imperial Opera-house, Honorary Citizen of Vienna, and possessor of the large gold Salvator-Medal, as well as a member of the Vienna Musical Association, and of many other like institutions abroad—was laid in the earth without

any outward show whatever. He was only a fiddler! The coffin was conveyed to the Imperial parish church of St. Augustin, on three altars of which there were lighted tapers. This was all the religious ceremony. A few members of the Committee of the Musical Association, the Imperial Chapel with its three conductors, some few musicians and friends of the deceased, and, we must add, Sig. Salvi, the manager, constituted the small funeral procession. The three conductors of the Imperial Opera House, the chamber virtuosos, and the majority of the members of the orchestra, with the exception of two, who are also members of the Imperial Chapel, and almost every solo singer, male or female, were distinguished by their absence! The Court officials did not consider it worth their while to accompany to his last resting-place the Knight of the Order of Franz-Joseph, and the Imperial chamber-virtuoso; they preferred taking no part in the ceremony. The Burgomaster of the City of Vienna, too, Dr. Jelinka, as well as the members of the Common Council might not accompany their Honorary fellow-citizen, Mayseder, to the grave. It was only a fiddler who was dead!—And yet this fiddler had delighted and inspired all by means of his art. The world knows and honors him in his works. Unfortunately, Mayseder lost no battles; concluded no treaties and Concordats, attended with disastrous results; invented no new tax; nor, in a word, either as a soldier, or as a statesman, in any way contributed to the ruin of his native land, and, therefore, he was doomed to be forgotten on the one hand, though, on the other, he will live in the hearts of the people as long as there is a fiddle left. The few who stood around his grave—and among them we must mention the art-loving Princes Czartoryski, who were personally connected with him by friendship—caused by the deep feeling they evinced, the solemn funeral to be forgotten. In order to repair, in some degree, this omission, it is intended that, with the co-operation of the Imperial Chapel and all the members of the Imperial Opera House, a performance of Mozart's *Requiem* shall be given, in honour of Mayseder's manes, in the Imperial parish church of St. Augustin. Mayseder was the son of poor parents, but he amassed a very considerable fortune by the exercise of his art. He was the master of Viouxtemps, Ernst, Joachim, and Laub, the last of whom inherits, moreover, his genial style of playing."

However flattering it may be for an Englishman to read the statement of the belief, entertained by the writer of the above, as to the honor which would have been paid, in England, to an artist like Mayseder, after his decease, that belief is, unfortunately, not borne out by facts. As yet, music and musicians have never met, in England, with the recognition which is their due. It is true that with us the representatives and exponents of this most entrancing and inspiring of all arts are not absolutely ranked among footmen, and obliged to wear a livery—as, it appears, they are obliged to do in Vienna; but neither Royalty nor the Government would trouble themselves very much, we fancy, judging by the past, as to where or how the most genuine of English composers, or the most talented of English musical artists, vocal or instrumental, was buried. Would that it were otherwise; but alas! in this respect, England is rather behind than before Austria.

**THE** Managing Committee of the "Mozart-Stiftung" (Institute), at Frankfort-on-the-Maine, have just issued their five-and-twentieth annual report, to the Liederkrantz, on the progress and doings of the Institution during the administrative year 1862-63. Particular stress is laid upon the fact that the year just passed was a jubilee year for the "Stiftung," which has now existed a quarter of a century, and is steadily advancing in prosperity and importance. The financial condition of the "Stiftung" appears highly gratifying, since its capital has increased to 41,663 florins, 5 kreutzers. The committee further allude, in their report, with great satisfaction, to the Anniversary Concert given on the 26th of June last, when an opportunity was afforded all the exhibitors of showing, by specimens of their talent for composition, the admirable working of the "Stiftung" in the most brilliant manner. The committee have received as Festival-Donations the following sums from

abroad:—219 francs from the members of the Liederkrantz in Paris, forwarded by their Director, Herr Anselm Ehemant; 240 florins, 47 kreutzers, collected by Herr Moritz Ponfick from German lovers of Art residing in St. Petersburg. There is, also, to be received from London the amount of a collection made by Herr Fritz Müller, and which may be reckoned as having produced, at the least, 500 florins. From various friends, too, of the "Stiftung" in Frankfort, several by no means insignificant sums have been received, so that the amount of capital mentioned above is now increased to 43,502 florins, 57 kreutzers. The youngest exhibitor now in receipt of the pension, Herr Ernst Deurer, furnished some admirable specimens of his talent at the Festival Concert, and it may with certainty be assumed that this talent, under the affectionate and classically artistic guidance of Herr Vincenz Lachner, will be developed in the most gratifying manner. This year, unfortunately, it was impossible to award an exhibition, because, according to the decision of the examiners, Herr Heinrich Dorn (Royal Capellmeister, Berlin); Herr Franz Lachner (General Music-Director, Munich); and Dr. Aloys-Schmidt (Music-Director, Frankfort-on-the-Maine), not one of the very numerous competitors fulfilled the requisite condition of possessing marked musical ability. Finally, the committee refer with satisfaction to the gratifying results obtained by the former exhibitor, Herr Max Bruch, with his grand opera *Loreley*, at Mannheim, as well as with his "Römischer Triumphgesang" for male chorus, received with the most hearty applause at the Vocal Festival held not long ago at Aix-la-Chapelle.

**SOME** French and other musical composers have addressed the following letter to His Imperial Majesty, Napoléon III:—

"Sire,—The suppression of the exclusive privileges of theatres, due to the clearest and most liberal initiative, opens a grand career in France to the musical art. Now equally favoured with the painters and sculptors, and also free to give vent to their ideas, the composers will be able to employ their talents, and to produce the results of them. This new era, due entirely to the protection accorded by the great wisdom of your Majesty, will permit the French school to regain its proper rank. Permit then, Sire, the composers to be the first to proclaim the benefit, and express their gratitude. (Signed) Rossini, Auber, Meyerbeer, Félicien David, Gounod, Vogel, Poniatowski, Ambroise Thomas, and Caraffa."

Caraffa and Poniatowski (!) are good! One of the benefits of "exclusive privileges," one might imagine, would be to save the public from being bored by such composers. Look at the Grand Opéra; look at the Opéra-Comique; look at the Théâtre-Lyrique; are these theatres suffering from a plethora of good composers? How many Gounods can they count? Rossini, Auber and Meyerbeer, too! As if the illustrious triad were in want of theatrical elbow-room! Who cajoled them into signing? Poniatowski?

M. VIEUXTEMPS, having concluded his tour in the country (with Mdle. Carlotta Patti, &c.), has gone to Paris, en route for Paris. He is to return soon, however, being engaged to lead at the Monday Popular Concerts in January next.

**MADAME WINTER'S CONCERT.**—(From correspondent).—At Eyre Arms Assembly Rooms, Monday, December 7th, was fully attended. Madame Winter received applause for her performance of Ascher's pianoforte piece on *Lurline*, and of "Home sweet home," which she was compelled to repeat. Madame Winter was assisted by Mdle. Parepa, who was warmly applauded and encored in each of her songs; Miss Leffler, Mdles. Alessandri, Mr. Frank D'Alquen (*Bassoo Profundo*), Mr. G. T. Carter, (encored in "Good night beloved") and Mr. Viotti Collins. Conductors Mr. Kiallark, and Mr. F. Kingsbury. Last named accompanied every piece, (one exception).



## BEETHOVEN AND SCHUBERT.

On the 17th December, 1870, it will be one hundred years since Beethoven was born. It is intended to get up a grand Centenary Festival on the occasion in Vienna. A committee is to be formed whose principal object will be to collect funds for the erection of a Beethoven monument, to be uncovered on the anniversary. Measures, also, will be taken to arrange a Musical Festival worthy of the sublime composer's memory.

Schubert's monument will be placed in the Stadtpark, on a spot where three roads meet. It will have a pleasing background of thick foliage, and will be about forty feet high. The Männergesangverein will petition the Emperor to give them the materials for casting the statue. 15,000 florins are already subscribed, and the works will be commenced next spring. The ceremony of laying the first stone will, however, take place with due solemnity, on the 31st January, the 67th anniversary of the lamented composer's birth. Herr Randhartinger, the friend of his youth, will preside on the occasion, and Herr Herbeck will prepare a *cantata*.

## PARIS.

(From our own Correspondent).

Certainly the French public—or at all events the public of the Grand Opéra—is the most constant of musical publics, and is never tired of old friends. It must be confessed that the old friends have strong claims to their liking when they come recommended by the names of Rossini, Auber, Meyerbeer and Verdi. Moreover, every work produced at the Grand Opéra is sure to be praised by the press, and the artists, whoever they may be, held up to admiration. The following is the style in which the Parisian journals generally narrate the weekly performances of the Opéra:—"The representations this week, at the Opéra, have been extremely brilliant from the double point of view of execution and receipts. On Monday the *Muette de Portici* was given—success for Madame V. Duprez and for Madlle. Vernon (what becomes of Masaniello?); on Wednesday, the *Trouvère*—success for Madlles. Wertheimer and Sax, M. Bonnehée and Madame Zina Richard (what becomes of Manrico?); on Friday, *Robert le Diable*—success for Mdlle. Sax, Madame V. Duprez and M. Gueymard (what becomes of Marcel?); and on Sunday, the *Huguenots*—success for Madame Gueymard, MM. Gueymard, Faure, Cazaux and Obin (what becomes of Marguerite de Valois?) I myself have inserted the queries, which proves, I think satisfactorily, that the performances could have been nothing unusual, or why make no allusion to the principal personages? If, however, the Grand Opéra fails in actualities, it has seldom been richer in promises. It is expected that *Moïse* will be produced next week, or the week following. The cast of Rossini's great work will include MM. Villaret, Faure, Obin, Warot, and Madlle. Marie Battu. The production of *Moïse*, I believe from all I hear, will be a remarkable event. All the decorations and costumes will be new and magnificent, and the last scene, representing the passage of the Red Sea, will, I am told, surpass anything of the kind ever produced at the Opéra. They also speak of a new and splendid ballet, arranged by M. Petipa—but whose the music? The ballet music originally written by Rossini, when *Mosé in Egitto* was transplanted from the Italian stage to the boards of the French Opéra, is not very important, and I cannot think the Opéra authorities would dare to smuggle in the music of any other composer, and I am sure Rossini would not write new music. How then can an original and grand ballet be promised? The "grand" work of M. Mermet, *Roland à Roncesvaux*, is announced for the month of March. The two principal characters will be entrusted to M. and Madame Gueymard.

At the Théâtre-Italien the *Trovatore* has been given with a new barytone, Signor Giraltoni, in the part of the Count di Luna. Opinions are divided as to the merits of the new singer, but from all I learn he has been heard to great disadvantage. Signor Giraltoni is of French birth, but has studied in Italy. I was at his first appearance, but as he was not only much indisposed, but greatly frightened, it was altogether impossible to form any opinion of his vocal qualities. I can vouch for his ease and earnestness of manner as an actor. Signor Fraschini will leave at the end of the month, but will sing in *Ernani* and the *Ballo in Maschera* before he goes. Madlle. Patti is expected daily.

*Semiramide* and *La Cenerentola* will both be produced shortly, but who the Assur and Dandini I have not heard. Madame La Grange, I understand, will attempt the Assyrian Queen and Madame Borghi-Mamo Angelina.

At the Opéra-Comique the rehearsals of the *Fiancée du Roi de Garbes* are being brought to a close, and it is expected the first representation will take place about the latter end of the month.

The rehearsals of Mr. Costa's *Eli*, under the direction of M. Pasdeloup, have commenced, and it is expected that the performance will take place some time in January. The choruses do not present the same difficulties to the singers as those in *Elijah*.

## "BATTI BATTI."

To the Editor of the MUSICAL WORLD.

SIR,—Will you, or any of your readers, have the kindness to inform me, whether it be possible to procure Mozart's "Batti Batti," for voice, piano, and violoncello with English words. I have enquired at several of the music shops in London, and am informed that they only have it as it stands in the opera, if you or any of your numerous readers, would kindly take the trouble to inform me through the medium of your paper if it is to be had, and where, and should consider myself exceedingly obliged,  
Yours &c.,  
ELLEN.

ANTONY AND CLEOPATRA.—The next grand revival, under Messrs Falconer and Chatterton (it is reported) will be this glowing play of Shakspeare, with Miss Glynn as Cleopatra and Mr. Phelps as Antony. The idea is excellent.

MR. FREDERICK CHATTERTON gave his "Harp entertainment and Drawing-room Concert," at the Assembly Rooms, Eyre Arms, a short time ago to a numerous and appreciative audience. Mr. Chatterton acquitted himself well as lecturer and harpist. The following is the syllabus of the lecture, entitled "Ancient Minstrelsy and Modern Harp Music."—Historical account of the bards of the Druids—Danish scalds or bards—Anglo-Saxon harpers and gleemen—Norman Rolla—The King's minstrel, Royer—Richard the First—Anecdote of a Knight of the Talbot family disguised as a minstrel—The bard of Edward the First—The early bard minstrels, or Danish scalds—The modern harp, with a description of the style of various harpists (Cardon, Krompholtz, Bochs, Dizi, and Parish Alvares). The illustrations were by the lecturer, whose performances of a fantasia on "The harp that once," &c., and an ancient French air, with variations, by Cardon (1798), a sonata by Naderman (1800), Reminiscences of England, by Bochs (1815), and a romance and march, by Parish Alvares (1840), were greatly admired and applauded. Mr. C. was assisted by Madame Weiss, who sang Wallace's "Harp in the air;" Miss Saunders, who gave the same composer's "Flow on, oh Silver Rhine;" and Miss Warcup, who sang Benedict's "By the Sad Sea Waves." The feature of the second part of the concert was a very clever performance of Humagalli's *Morceau de Concert*, "Clarice," by Miss Mattie Spinney, a young and talented pianist from the provinces. Miss Spinney subsequently played with F. Chatterton Herz's *concertante*, duet, harp and piano, on "O dolce concerto," and confirmed a favourable impression made by her solo performance. F. Chatterton deserves the success obtained by his interesting lecture.

WARRINGTON.—(From our Correspondent).—Mr. Oakden's Second Subscription Concert at Public Hall, Thursday, December 3, was decided improvement on first. Engagements comprised Madame Arabella Goddard, Mdlle. Florence Lancia, Mdlle. Trebelli, Signors Bettini and Bossi, Signor Arditi, conductor—array of talent that must have created unusual excitement in minds of music-loving Warringtonians. Moreover, it was Madame Goddard's first appearance, which alone gave interest to Concert. Sensation created by fair pianist was unprecedented, and everybody who heard her expressed conviction that he had rarely heard such playing. Madame Goddard performed Benedict's masterly *fantasia*, "Erin," and Ascher's *Lurline*. Both performances were received with enthusiasm, but applause bestowed on latter was so unanimous and persistent that Madame Goddard returned and played "Last Rose of Summer," delighting if possible still more. Mdlle. Trebelli being somewhat indisposed, only giving "D'anti palpite" (great applause). Mdlle. Lancia undertook to sing solo for her, in addition to her own. Mdlle. Lancia, therefore, sang "Air des Bijoux," from *Faust*, Mr. Frank Mori's song, "Thousand miles from thee," and "Bacio," besides taking part in two quartets. Both in plain English ballad, and bravura songs of Gounod and Arditi, Mdlle. Lancia was warmly applauded. Signor Bettini gave "Salve Dimora" (*Faust*) "Una Furtiva lagrima," both in finished style; Signor Bossi "Non piu Andrai" and air from *Martha*. The company was one of most numerous and distinguished that ever graced Public Hall.

## MONDAY POPULAR CONCERTS.

At the 137th Concert (Monday) St. James's Hall was fuller than on any previous occasion during the current series. Madame Arabella Goddard's second appearance had probably something to do with it; but the attractions of the programme were varied. First there was Beethoven's delicious Quartet in A (the 5th of Op. 18) with its spirited allegro:—



its sparkling minuet:—



and still more tuneful trio:—



its charming variations on a charming theme:—



and vigorous finale:—



This quartet was uniformly well played by MM. Lotto, L. Ries, H. Webb and Paque, and movement after movement applauded. To this succeeded "Rose, softly blooming," from Spohr's *Azor and Zemira*, sung by Miss Emily Spiller (substitute for Mad. Rudersdorff—indisposed), and Henry Smart's "Estelle," which is by no means suited to Mr. Renwick. About "Estelle" there is a note in the programme worth reproducing:—

"This song (the words of which are by the late Mr. George Macfarren) was composed more than twenty years' since, and first introduced to the public by Miss Dolby (now Mad. Sainton), at the third of a series of concerts held in the Hanover Square Rooms, under the title of "Subscription Concerts," at which the late Mr. François Cramer and Mr. Willy were leaders, Mr. G. F.

Harris being conductor.\* Mr. Smart's "Estelle" was noticed as follows by a morning paper (*Times*, Nov. 22, 1842):—"Among the vocal performances, one of the most effective was that of a new song, "Estelle," the composition of Mr. Henry Smart, and executed by Miss Dolby. It is written in the modern German style, and is evidently the work of an enthusiastic disciple of the school of Spohr. Its merits are of a far higher order than is generally attained by the mass of ordinary ballad writers, the accompaniment displaying in its characteristic colouring the refined sense of its composer. It was sung by Miss Dolby in a most effective manner, being well adapted for her voice, and was warmly applauded." This likeness to Spohr will probably not be detected in the present day."

Mad Goddard's solo was Weber's first sonata, in C major, Op. 24, which it may be safely said was never played with such fire and and vivacity, such neatness, grace and thorough efficiency before. The brilliant *allegro*, boldly commencing in a discord:—

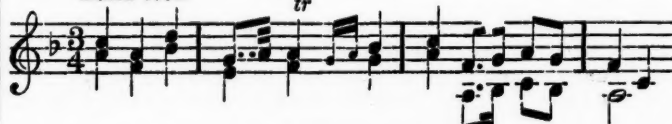
*Allegro Resoluto.*



the plaintive and beautiful *adagio*:—

*mezza voce.*

*tr*



the quaint and thoroughly Weberian *scherzo*:—

*Allegro.*



and best of all, the impetuous *moto continuo*:—

*Presto, leggieramente.*



were, one and all, executed *a ravir*. The finale was taken at a speed which would have astonished Weber himself; "but not a note," to use Mozart's quaint language, "fell under the desk." The pearly tone and command of light and shade were preserved throughout. It was, indeed, a performance in every way inimitable and fully justified the enthusiastic burst of applause at the end, and the unanimous call for the performer, who might, had she been so inclined, have repeated the whole movement to the general and hearty satisfaction of her hearers.

The second part began with Hummel's masterly Septet in D minor, admirably executed by Madame Goddard with Messrs. Rockstro (flute), Barret (oboe), C. Harper (horn), H. Webb (viola), Paque (violin), and C. Severn (double bass). This is an immense favorite at the Monday Popular Concerts, and as usual was heard from first to last with intense delight and applauded with vehemence.

To the Septet succeeded Mendelssohn's graceful canzonet, "The First Violet," by Miss Emily Spiller (charmingly sung), and a somewhat dull song by Curschmann, the two being separated by a violin solo, composed and played by M. Lotto. The composition—a *morceau de concert* in D major, which might stand for the first movement of a concerto, is mediocre; but the performance was brilliant and effective. The concert terminated with Haydn's Quartet in D major (No. 45):—

\* At the same concert, which took place in November, 1842, Mr. Macfarren's overture to *Romeo and Juliet* was first performed.





already once introduced by M. Lotto during the present series, but which well deserved a second hearing.

At the 138th concert we are promised Beethoven's Septet (second time), Woelff's *Ne Plus Ultra* (Madame Goddard), and Dussek's delicious Sonata for piano and violin, in B flat (Madame Goddard and M. Lotto)—a general favorite. Mr. Sims Reeves will sing.

#### CRYSTAL PALACE.

At the Fifth Winter Concert on Saturday Mdlle. Parepa was engaged, as well as that promising young pianist Miss Agnes Zimmerman (K. S.), from the Royal Academy of Music. Mr. Manns made up a capital programme, and if we may judge from the frequent and unsparing applause, one that entirely gratified the audience. The band's share comprised Mozart's symphony in B flat, No. 11; the orchestral parts of Beethoven's pianoforte concerto in E flat (at least, the andante and rondo thereof); and Mendelssohn's *Fingal's Cave* overture. Nothing could possibly be better than the accompaniments to Beethoven's concerto, which enabled Miss Zimmerman—who, by the way, made her first public appearance at the Crystal Palace—to shine to especial advantage. The young lady, indeed, played most admirably, and her distinctness and cleanness of fingering were universally remarked. Miss Zimmerman also played two pieces by Taubert and Pauer, but neither of these composers appeared to disturb the impression Beethoven made. With Mdlle. Parepa was associated Signor Marchesi as singer. The gentleman introduced the recitative and air from Sebastian Bach's cantata *Der Zufriedenstellte Äolus*, and gave it with good voice and still better feeling. Mdlle. Parepa gave a song written expressly for her by Mr. Benedict, entitled "What shall I sing?" which is likely to become popular in the concert-room, and Mr. Brinley Richards's new royal complimentary ballad, "Daughter of Denmark," both most brilliantly; and lady and gentleman joined in the duet "Pronta io son," from the *Elisir d'Amore*—a spirited performance.

Madame Arabella Goddard is engaged to-day, and will perform Mendelssohn's rondo brillante in E flat and Thalberg's *Don Giovanni* fantasia.

**THE LONDON ACADEMY OF MUSIC.**—The students gave a private concert in St. James Hall last Friday fortnight, Nov. 27, which afforded great satisfaction to those who take an interest in the success of this "new" but remarkably successful institution. The pianoforte players up to the present time appear determined to carry off the palm; amongst these may be particularly commended Miss Ibbotson, Miss Fanny Baker, Miss Dolby, Miss Wheeler, and Miss Boothe (pupils of Dr. Wilde). Amongst the vocalists, Miss Marchesi (pupil of Sig. Schira), Miss Jane Smith and Miss Glanville (pupils of Sig. Garcia) may be mentioned as the most promising. A charming part-song by Miss Reilly (pupil of Herr Molique), formed a feature in the programme. A young violinist, Master Saunders, also a pupil of Herr Molique, played a violin solo and exhibited remarkable talent. Subjoined is the programme:—

**PART I.**—Duet in F minor (Mozart), Miss Kate Roberts and Miss Louisa Stevens; Song, "Com'e bello," *Lucresia Borgia* (Donizetti) Mrs. Farrar; Sonata, in F, for piano and violoncello (Beethoven), Miss Dolby—student—and M. Paque—professor; Song, "Arabia amena," *Oberon* (Weber), Miss Jane Smith; Trio, in C minor, for pianoforte, violin and violoncello (Beethoven), Miss Fanny Baker—student—Herr Janza—professor—and M. Paque—professor; Song, "Ah si miel cara," *Il Giuramento* (Mercadante), Miss Walker; Song, "O mio Fernando," *Favorita* (Donizetti), Miss Adele Marchesi; Fugue, in D (Mendelssohn)—Fantasia, impromptu (Chopin)—Miss Adele Wheeler.

**PART II.**—Aria con Variazioni, violin (Meysseder), Master Saunders—pupil of Herr Molique; Part-song, "Maying"—first time of performance—(S. J. Reilly, student. Pupil of Herr Molique), Misses Glanville, Smith, Marchesi, Pace, Grounds, Dolby, Merryweather, Walker, Austin, Smith, Ibbotson, Hunt, and Abbott; Trio, in B flat, for piano, violin, and violoncello (Beethoven), Mrs. Moxon, Herr Janza—professor—and M. Paque—professor; Song, "Va, va, d'uss' ella," *Robert le Diable* (Meyerbeer), Miss Pace; Aria, "Ah non pensar che piano" *Beatrice*, (Bellini), Miss Glanville; Andante Cantabile, for pianoforte (Mendelssohn), Miss Ibbotson; Song, "Name the glad day" (Dussek), Mrs. Sydney R. Smith; Song, "Mille volte sul campo" (Donizetti), Miss Austin; Duet, pianoforte, nocturne in F (Hummel), Miss Booth and Miss Fanny Baker. Accompanists at the pianoforte, Miss Ibbotson and Mrs. Avery.

#### EPITAPH.

(In a Cheltenham Churchyard.)

Here lie I and my two daughters,  
Killed by drinking Cheltenham waters;  
Had we stuck to Epsom salts  
We shouldn't be in these here vaults.

#### MUSIC RECEIVED FOR REVIEW.

COCK, HUTCHINGS, AND Co.—Barnett (John Francis), "Return of Spring," for the pianoforte, "After All," vocal romance. Romer (Frank), "Hail to Thee! Jesus of Nazareth," sacred carol. Smith (Boyton), "O'er the meadows," song. TEACHER (Brighton).—Cross (J. H.), "O Saviour, go beside us," chorale. L'ENFANT AND HODGKINS.—Slater (Hermann), "Song of the Old Bell."

**GREENWICH.**—(From a Correspondent.)—Mr. Morley's annual concert (on Wednesday) was, as usual, brilliant. Performers were Madame Arabella Goddard, and Mr. H. K. Morley (pianoforte); Messrs. H. Blagrove and Weslake (violin). H. Webb (viola), Pettit (violoncello), Reynolds (contra-basso), and Maycock (clarinet); Madame Lemmens-Sherrington, Miss Eyles, Madame Sainton-Dolby, and Mr. Wallwork, assisted by members of Orpheus Glee Union. Programme was more than ordinarily important, and comprised, among other instrumental pieces, Beethoven's Septuor, Spohr's quartett in E minor (No. 2, op. 4), and Haydn's trio in E (No. 5), pianoforte, violin, and violoncello. Pianoforte solos by Madame Goddard were Stephen Heller's "On Song's bright pinions;" Chopin's Grand Valse (No. 1, op. 34); and Ascher's "Chant des Naiades." Madame Goddard, extraordinary favourite with Greenwich amateurs, was received with applause from all parts of room, which seemed to put her on mettle, for I never heard her play more perfectly or create more effect. Audience would fain have every piece twice, but this was asking too much, and Madame Goddard would only repeat one. Mr. H. Blagrove played his own fantasia on *Lucia* in his own manner. Instrumental selection from *Faust*, in which all but pianists took part, was greatly liked. Vocal music somewhat in excess and stale, but singing in most instances good. I would particularly mention Madame Sherrington's "Rode's air, with variations;" Madame Sainton-Dolby's "Lady of Lea," and Miss Eyles's "In my wild mountain valley." Orpheus Glee Union sang several part-songs, winning applause in each. Conductors, Messrs. Harold Thomas and Henry Killick Morley—spirited entrepreneur.

**BRIGHTON.**—The London Glee and Madrigal Union, the members of which are by no means strangers in Brighton, have given two concerts at the Pavilion during the past week. On Friday evening they gave a concert which was announced to commence at eight o'clock, but which did not begin till nearer half-past. By that time the persons in the room were in anything but a pleasant temper, and it seemed as if they were disposed to deal harshly with the singers. The Union, however, have talent sufficient to discourse music which should "charm the savage breast," and so the audience were quickly won round. The first part of the programme was selected from the works of Sir H. R. Bishop, and the rendering of "Blow, gentle gales" (the first piece) chased away the threatening storm. It closed amid loud applause. "Sleep, gentle lady" (four male voices) finished the work and gained a vociferous encore. From this time all went merry; recalls were frequent, and the audience became quite enthusiastic. The Union might fairly expect this, for performances like theirs come now with the charm of novelty and, even with this recommendation aside, are really first-class entertainments, the parts being well balanced, the voices blending admirably, the time and tune most commendable, and the ensemble very captivating. The solos are also excellent efforts. At the Saturday morning concert, Virginia Gabriel's cantata, named "Dreamland," was performed, and was well received. The composition smacks strongly here and there of the styles made popular by Balfe and Wallace. The attendances were good, the morning concert being the most successful in that respect. The entertainments were conducted by the veteran Mr. Land.—*Brighton Guardian*.

**CHELTEMHAM.**—From the *Cheltenham Times and Musical Record* we learn that Mr. Sydney Smith and Mr. Richard Blagrove have been giving a pianoforte and concertina recital in Hale's Music Room—the performances were of the highest character; and that Mr. Schwartzberg gave a lecture in the same room on M. Von Humboldt, when the lecturer evidenced great powers of research and reflection, and was much applauded. At the Assembly Rooms, Mrs. Macready has given a series of dramatic recitals with the most satisfactory results. Mr. Von Holst has announced a musical *soi-ée* for Wednesday next at Hale's Music Room; and Mr. Ricardo Linter has composed a new fantasia on Irish, Scotch and English airs for his concert on Monday evening. Mr. Kennedy, accompanied by Mr. Land, is announced shortly to give his entertainment *The Songs of Scotland*. The Philharmonic Society's first concert takes place this evening.

**JERSEY.**—Mdlle. Enequist's last concert took place in the Assembly Rooms, which were again filled with a select audience. Her more successful efforts were in Herr Ganz's "Sing birdie, sing," which she sang in English (encored), and a vocal arrangement of the "Carnaval de Venise." Mr. E. G. Smith was encored in a pianoforte solo.

**KARLSRUHE.**—Herr Gustav Schmidt's opera, *La Réole*, has been produced here, as elsewhere, with success.

**BERLIOZ AND THE GRAND DUKE OF WEIMAR.**—In consequence of the success achieved by *Les Troïens* in Paris, the Grand Duke commanded his Private Secretary to write the following letter to M. Hector Berlioz:—"His Royal Highness the Grand Duke, my gracious master, has heard that your *Troïens* was lately produced at the Imperial Théâtre Lyrique, and has achieved that complete success which is due to it, and which is in accordance with the sincere wishes of his Royal Highness. His Royal Highness charges me, therefore, to convey to you his best congratulations, and to express to you his most gracious interest in this happy event.—I seize with pleasure the opportunity of recalling myself to your remembrance, and of assuring you of my distinguished respect. Count Wedel, Cabinet-Secretary of his Royal Highness the Grand Duke Zu Sachsen-Weimar, 18th November, 1863." "This letter," remarks the *Neue Berliner Musik-Zeitung*, "honours the recipient no less than it proves afresh, in the most favourable manner, the especially lively interest taken by this genuinely Princely Meccenas in all things appertaining to art, and manifested by him in the most charming fashion."

**NEISSE (Upper Silesia).**—The Singacademie, which has been re-organised, lately gave their first concert for the winter, in the Resource-Saal. The programme was as follows:—Part I. Jubilate, Amen! poem, after Thomas Moore, by Freiligrath, music by Max Bruch; the first movements from Mendelssohn's E major pianoforte Sonata; Recitative and choruses from Mendelssohn's unfinished oratorio of *Christus*. Part II.—Introduction to Act I, and bass air, with chorus, from Spohr's opera of *Jessonda*; "Die Lilien glüh'n in Düften," vocal solo, words by Geibel, music by Reissiger; "Und frische Nahrung," words by Goethe, "Ihr Vöglein in den Zweigen," words by Platen, set as choruses by Mendelssohn; the last movement from Mendelssohn's Sonata already mentioned; the second finale from *Jessonda*. The performance, under the direction of Herr J. H. Stückenschmidt, the director of the Academy, went off extremely well, and afforded great satisfaction to a numerous audience. The Instrumental Association also have given their first concert for the winter. The works selected by them for execution on this occasion were:—Symphony in E flat major, by Mozart; Overture to *Iphigenia in Aulis*, by Gluck (with Richard Wagner's conclusion), and Beethoven's Second Symphony. The programme of their second concert consisted of Haydn's Symphony in C minor; an Overture by J. H. Stückenschmidt; and the Eighth Symphony in G minor, by Franz Lachner.—About the middle of last month, the Männergesang-Verein celebrated its fifteenth anniversary.

**ALESSANDRO SCARLATTI.**—Dr. Julius Jos. Maier, custodian of the musical department of the Royal Library, Munich, and one of the best read men in ancient music at the present day, has discovered, in the Royal Library at Berlin, and the Imperial Library, Paris, two valuable manuscript scores by the above old master, namely: the serious opera, entitled *La Griselda*, words by Apostolo Zeno, which was first produced in January 26, 1721, at the Teatro Capranica, Rome, and the comic opera, *Laodicea e Berenice*, belonging to the year 1701. Both works were frequently performed. The learned discoverer has extracted from *La Griselda* a trio and quartet for female voices, very interesting in a musical light, and from *Laodicea e Berenice*, a comic scene for soprano and bass. He has himself substituted a pianoforte accompaniment for the original instrumentation, and added German words, by Herr A. von Wolzogen to the Italian ones. In the libretto to *Griselda*, airs occupy the place of the trio and quartet, both of which are consequently interpretations by Scarlatti.

**ST. PETERSBURGH.**—Sig. Giuglini has made his *début* in *La Favorita*, but without producing any very favourable impression. In the third act of the opera *Mad. Barbot* was unfortunate enough to fall rather heavily, so that fears were entertained she would not be able to continue. She quickly recovered, however, from the effect of her accident and sang the duet of the fourth act more charmingly than ever.

**ZITTAU.**—On the 19th October a marble tablet with the following inscription was fixed on the house where Herr Marschner was born:—"In this house Dr. Heinrich Marschner was born, on the 16th August, 1795."

**MADRID.**—Madlle. Adelina Patti has achieved a great success at the Teatro del Oriente, creating a perfect *furor* as Amina in *La Sonnambula*. M. Naudin was the Elvino.

**MADRID.**—Madlle. Adelina Patti continues to excite the greatest enthusiasm at the Theatre Royal. At one of the last representations of *Lucia* after singing the *rondo finale* she was recalled eight times.

**COBURG.**—On the 6th inst., the opera *Des Sängers Fluch*, music by A. Langert, libretto by Gustav von Mayern, was to be produced, with new scenery, dresses and decorations.

**DUSSELDORF.**—Herr Julius Tausch has set Shakespeare's *As You Like It* to music. The score is already published.

**TRIESTE.**—Herr Alfred Jaell lately gave a concert in the rooms of the Schiller Society, when he played a Sonata by Schumann, as well as his own "Nocturne Dramatique," and a "Caprice" on *Dinorah*. At a concert held in the theatre he played Mendelssohn's Concerto in G minor. Among the other artists who appeared on this occasion, an Italian violinist, Sig. F. Consolo, a pupil of the Bruxelles Conservatory, particularly distinguished himself.

**PRAGUE.**—In a recent letter Herr Richard Wagner states that, having made himself acquainted with the vocal and orchestral resources of this place, as well as with the ability of the conductor, Herr Jahn, he shall produce his opera of *Tristan und Isolde* here.

**BRUSSELS.**—Weber's *Oberon* has been performed with great success at the Théâtre de la Monnaie.

**LIEGE.**—M. Eustace Delaveux, Professor at the Conservatory, died on the 11th ult.

**LISBON.**—Madame Tedesco is engaged for five months on very liberal terms.

**MARSEILLES.**—*Dinorah* is in rehearsal.

**BOLOGNA.**—Verdi's *Ballo in Maschera* has been produced.

#### COMPLETION OF MENDELSSOHN'S LETTERS.

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